The EDISON KINETOGRAM

VOL. 1 LONDON, JULY 1, 1910 No. 6

SCENE FROM

THE PIECE OF LACE

FILM No. 6637

EDISON FILMS TO BE RELEASED on AUGUST 3rd and AUGUST 10th

EDISON FILMS

To be released on August 3rd *and* August 10th, 1910

Edison Film No. 6637 **Copyrighted, June, 1910** **Released, August 3**

Code, VIRGINITE **Length, 990 feet**

The Piece of Lace

By Edward W. Townsend, with Mlle. Pilar Morin

(DRAMATIC)

THE story opens with a masked ball in Paris, at which we see Julie and Charles, two happy lovers, and almost at the same time are introduced to the element of discord in their love story in the person of Luigi Cordoza, whose love for a beautiful and popular danseuse, Perdita, has given place to a reasonless infatuation for Julie. The dancer's jealousy is shown in this first scene when her former admirer leaves her and tries to force his attentions on Julie. Here it is made plain that these attentions are unwelcome, but the man's infatuation is so violent that Julie finds difficulty in keeping him at a proper distance.

In her own apartments later, when she is expecting a visit from Charles, Luigi makes his appearance and implores her to marry him, an honour which she declines with distinct emphasis and disdain. Charles, entering at this moment, calls the other man to account and the quarrel, which had seemed eminent the night before at the masked ball, is taken up again. Unable to quiet the two men, Julie puts on her hat and disappears into the garden. The argument between the two is resumed, only to be interrupted by a telephone message informing Charles of a serious injury which his father has sustained. Hastily scribbling a note to Julie to the effect that he will return if the injury is not serious, he leaves it on the table, and bidding Luigi leave the house, hurriedly takes his departure.

Luigi does not go farther than the front door, but, returning, secretes himself to wait for Julie. Suddenly he becomes conscious that his former mistress, Perdita, stands before him, and a violent quarrel between the two ensues. Meanwhile Julie has traversed the garden and entered her own room. While she and her maid are discussing a new hat with the little milliner who has brought it, they start at a sound of a pistol shot and note with horror a curl of smoke above the door. Stealing into the other room, Julie finds Luigi stretched upon the floor apparently dead

and hastily sends for the police and a physician. She is of course unaware that Perdita has been in the house, and the latter, hidden behind a curtain, slips out unnoticed before the arrival of the officers, quite unconscious of the fact that in her struggle with Luigi for the possession of the pistol a bit of lace was torn from her dress and caught upon the button of his sleeve.

When the officers arrive the man is pronounced dead, and then is made the startling discovery of Charles' note, which apparently refers to the injury to Luigi. Even Julie is stunned by this seeming confession of the fatal result of the two men's quarrel; but, bending over the murdered man, her fingers catch in the piece of lace with a button attached, and she begins to wonder (as it is a pattern of lace which she does not recognise) where it can have come from. We next see her following her own suspicions, and by a subterfuge entering the apartments of Perdita at the hotel and searching among the dancer's dresses for a lace which will match the tell-tale piece in her possession. The search is unsuccessful, but, realising that her lover's life depends upon her finding proof, she disguises herself as a little working girl and succeeds in obtaining employment on the stage of the theatre, where she is assigned to the unpleasant but in this case desirable duty of cleaning the dressing rooms.

In this way she at last obtains entry to Perdita's room and there finds a dress trimmed with the same lace, and also discovers the hole which matches exactly with the torn edges of the scrap to which the button is attached. Scarcely has she arrived at this point when Perdita enters the room, whereupon Julie springs to the door, locks it and the two women confront each other. Then follows what is probably one of the strongest scenes ever played in the silent drama, in which Julie charges the other woman with the murder for which her lover is being held, and step by step forces her not only to confess but to sign a written acknowledgment of the crime

Then, with the document safe in her possession, her woman's heart turns to kindness, and she helps Perdita to leave the country secretly before she carries her new-found evidence to the Magistrate's rooms where Charles' examination is in progress. Her arrival here is opportune, for the evidence has apparently been overwhelming against him; and it takes some seconds before he realises that his release is not due to the little peasant working girl who disturbes the court procedure but to Julie and her faithful love. The reunion of the lovers is a pleasing and fitting closing scene of this absorbing drama.

Edison Film No. 6638 **Copyrighted, June, 1910** **Released, August 3**

Code, VIRGOLARIA **Length, 751 feet**

The Shyness of Shorty

By Rex Beach

(DRAMATIC)

SHORTY of the Bar X was evidently a favourite character of Mr. Beach, for he has given us several stirring stories in which Shorty is the grotesque hero. In the one which is the subject of this film we see Shorty arriving at the roadhouse of which one Bailey is the proprietor. Shorty is a peculiar character. His legs are bowed beyond the usual limit and are out of proportion with the rest of his anatomy. His shoulders are broad and his arms are long and brawny. Facially, Shorty is far from being a beauty. His predominant traits are sensitiveness as to his personal appearance and bashfulness in the presence of women, for whom he has a most chivalrous regard.

As he arrives at Bailey's place, Hot Joy, the celestial who presides over the culinary department, sees fit to laugh at Shorty's make-up. Shorty fails to appreciate the joke and literally mops the floor with the said Hot Joy, whereat Bailey shows amusement. Shorty, seeing Bailey laughing, inquires if he is laughing at him. Bailey is quick with his apology, which he seconds with an invitation to the bar. Shorty accepts and, as he is about to take a drink, sees a reward notice offering $5,000 for the capture of the Tremper gang of cattle thieves, signed by Ross Turney, the Sheriff of the County. He and Bailey have some conversation about this. Finally Shorty leaves the bar to unhitch his team.

While he is in the barn with the horses Ross Turney and his young bride arrive and register at Bailey's. After Shorty has unhitched his team he leaves the stable to go into the hotel when Hot Joy, who is passing with a bucket of fresh water, mutters some Chinese imprecation which falls upon the ears of Shorty. Hot Joy makes a quick exit, but not altogether a voluntary one, for he is tightly grasped in the powerful hands of the little teamster of the Bar X.

Bailey and the young Sheriff, Turney, are conversing over the exploits of the Tremper gang and Turney's confidence in being able to capture them, when they hear some startling noises in the region of the kitchen. Shorty rushes into the room violently gestulating and complaining to Bailey about the action of Hot Joy, and telling him what he would like to do to the celestial. The sheriff chuckles, whereat Shorty turns abruptly upon him and asks him if he is laughing at him. The Sheriff tries to pacify Shorty, but to no avail for he is mad all the way through. He grips Turney in his powerful hands and something startling is apparently going to take place when Mrs. Turney comes into the room. The sound of her voice stops Shorty, who bows gallantly to the Sheriff's wife and is introduced to her by the Sheriff. Bashfully Shorty backs away and shows that he wishes the floor would swallow him up.

Shorty again meets the Sheriff and his wife at the dinner table. He is seated opposite Mrs. Turney and several little courtesies of the dinner table are mutually extended. While they are dining there arrives in the outer room a party of rough looking characters, none other than the famous Tremper gang. Bailey meets them and is evidently in their confidence, for he immediately apprises them of the presence of the Sheriff and his wife. He tells them to wait until all is quiet, when he will signal them from the window of the hotel bar. They sneak away, acquiescing with Bailey's instructions.

Night comes on—all have retired. We see Shorty coming into the darkened barroom in a despondent frame of mind. He is evidently meditating upon the fact that he will never know a woman's love. The proximity of the bar suggests to him that he drown his moroseness by imbibing spirituous liqour. This he proceeds to do. Half an hour later we see Shorty still busy with the bottles and in a state of deplor-

able inebriety. While he is in this condition Bailey comes down the stairway with a lighted candle and wigwags at the large window. Shorty can't quite make it out, and from his crouching position behind the bar awaits developments.

The Tremper gang enters the room and is conducted by Bailey up the stairs. They enter the room of the Sheriff and, before he can help himself, pounce upon him. Shorty in the bar below hears the shriek of Turney's wife as she is struck down by one of the roughs. He shakes himself violently, draws his two forty-fours and prepares for action. His mind is befuddled, but he manages to get a hazy idea of what is going on. As the gang enters the room with the captured Sheriff and jeers him, something which the Sheriff says starts Shorty to action. In a drunken way he covers the gang with his guns. One of them, thinking Shorty too drunk to shoot straight, takes a chance at drawing his weapon, but Shorty is there with his trigger finger, and the outlaw suddenly becomes a wiser man and throws his hands skyward. Shorty backs the crowd up against the wall, at which juncture Mrs. Turney comes down the stairway with her husband's revolver. She quickly releases Turney, and at this point the startled guests of the hotel enter and come to the aid of the Sheriff.

Shorty, of course, is made the hero of the occasion, Mrs. Turney showering him with expressions of her gratitude. Turney tells him that he will get the $5,000 reward. Shorty declines it and offers it to the bride as a wedding gift. This is refused. Shorty, in a semi-sober condition, suggests that they divide the reward, half to Mrs. Turney and half to himself. This arrangement is finally made.

The end of the picture is a surprise to Shorty and will be to the observer. All have left the room. Shorty is gradually gathering together his benumbed senses, when Mrs. Turney, in a spirit of mingled gratitude and good humour, darts into the room, plants a kiss on Shorty's lip and as quickly darts out again.

Edison Film No. 6639 **Copyrighted, June, 1910** **Released, August 3**

Code, VIRGOLINA **Length, 256 feet**

Mr. Bumptious on Birds

(COMEDY)

"BUMPTIOUS," expresses exactly what he is—a stout little man who considers that he is a little smarter and a little wiser than the rest of the world.

The first evidence of his character becomes apparent early in the film when, his wife's pet canary having been killed, we find him at a taxidermist's arranging to have the pet stuffed. He considers the price exhorbitant and nonchalantly intimates that he can do the work himself

equally as skilfully and at a considerably lower figure. The old taxidermist smiles, but Bumptious, wagging his head, takes himself off and consults numberless books. And then we see him provided with full paraphernalia—in fact, with enough to prepare for exhibition a whole menagerie—and finally we see the finished product of his work. But here his trouble begins. The wife fails to recognize her darling pet in the terrible monstrosity which his workmanship has provided, and his wife and daughter tell him so; but Bumptious feels that his talents are not appreciated and, indignant over what he considers unjustifiable criticism, hies him to a neighbouring "drinkery" to drown his sorrows.

Now the cafe is known as the "Owl's Retreat," and Bumptious' eye immediately lights on a stuffed owl which occupies a prominent position near the bar. Filled with his acquired wisdom he points out to the barkeeper how foolish it is to keep such a bad piece of workmanship in the public view, and criticises the slant of the head, the artificial beak and eyes and the unnatural position of the legs. Then all of a sudden the bird turns and looks at him, flaps its wings and seems to resent the criticism. The shock is disconcerting even to a man of Bumptious' character, and he has to admit his defeat in this case and acknowledge that the drinks are on him.

Edison Film No. 6640 **Copyrighted, June, 1910** **Released, August 10**
Code, VIRGRAIN **Length, 994 feet**

The Bellringer's Daughter

(DRAMATIC)

Those evening bells! those evening bells!
How many a tale their music tells
Of youth and home, and that sweet time
When last I heard their soothing chime!—Thomas Moore.

IT is with a feeling of pleasure that the Edison Company sends forth this picture, which shows the old bell-ringer tolling the evening curfew at the opening of the story. At sunset he is greeted by his daughter who is greatly beloved by a young farmer. The latter, having more heart than forethought aids a condemned political prisoner to escape from justice. This crime is discovered by soldiers who are pursuing the guilty man and who, being unable to prove positively whether the old bellringer himself is guilty or the young lover decide that both shall suffer the penalty of death.

The young lover succeeds in escaping, but the father is arrested; and the officers of the law, feeling assured that the "Bellringer's Daughter" is aware of her lover's hiding-place, contrive to send her a decoy note, which is presumed to be from her lover, asking her to come to him at once. She unsuspectingly does so, and is followed by the hiding officers. Chance favours the young man and he succeeds in

making his escape, but not before being badly wounded. He eventually reaches his father's home, only to find him dead and his sweetheart in tears beside him. In the midst of his anguish he is surprised by the arrival of the searching party. His sweetheart hides him in a closet and only reveals his hiding place to the soldiers to save his life.

With father and lover prisoners, they are still unable to prove the guilt conclusively, so, fully realising that the daughter has accurate knowledge as to who directly aided the condemned political prisoner's escape, they put her to the awful test of choosing between her father and her lover by the ringing of the curfew bells. If the bells fail to ring out at sunset the father dies ; if the bells do ring out her lover dies. The daughter, knowing that her lover is guilty, has no alternative but to save her father's life and ring the knell of her lover's doom.

The escaped prisoner hears of his benefactor's doom and, knowing that only his own surrender into the hands of justice will save the lover's life, he gives himself up and by so doing unites two fond hearts that were wrung with anguish but a few short hours before.

Edison Film No. 6641 **Copyrighted, June, 1910** **Released, August 10**
Code, VIRGULAIRE **Length, 250 feet**

United States Life Saving Drills

Special Drills for Edison Picture
(EDUCATIONAL)

VERY few people ever think of the United States life savers. Few there are who realize that it is not only in stormy weather that they are busy, but every day, stormy or pleasant—drilling with breeches-buoy, life-boat and resuscitation practice, to say nothing of their incessant patrol along the coast, often through snow waist deep. Armed at night with rockets they are always ready to warn all vessels when they are getting too close to dangerous shoals, or to notify their comrades when they are needed to man the life boats and prepare for a dash through the treacherous surf to the rescue of some imperilled vessel foundering upon the rocks

Edison Film No. 6642 **Copyrighted, June, 1910** **Released, August 10**
Code, VIRGULAR **Length, 745 feet**

The House on the Hill

(DRAMATIC)

FRANK THURSTON, a young story writer, receives word from a publishing concern that his latest story is not up to his usual standard and there-

fore is rejected. He is disappointed at the receipt of the letter and concludes to take a long walk into the country for a change of air and thought. He leaves a note for his room mate to this effect and, selecting a stout walking stick, starts for his tramp.

As he is going along a pretty piece of roadway, carelessly switching the tops off the weeds, he stumbles over a rock and sprains his ankle. Jane Sedgley, the pretty daughter of a farmer, happens to come along at this moment and asks him what ails him. He indicates that he has met with an accident and she invites him to her father's house. The sprained ankle necessitates Frank's accepting the hospitality of the Sedgleys for some days. One evening after his recovery Frank and Jane take a stroll. In a lonely spot at the foot of the hill Frank sees a hut on the hill top. He suggests walking to it. Jane is immediately alarmed and tells him that it is a haunted house. Frank laughs at this, but in the middle of their conversation, as they look toward the house, an apparition appears in the doorway to the great alarm of Jane, who insists on their leaving.

Frank is fearless, however, and insists on going to investigate. He does so, leaving Jane in trepidation for his safety. She runs back home and procures her father's revolver. Frank arrives at the top of the hill just in time for the "ghost" to make its appearance. He hides himself, and at the proper moment advances and pokes the supposed apparition with his stick. This stirs up a surprise—a greater one than he had anticipated; for the spirit part of the apparition, which is nothing more than a large sized sheet, is cast aside, and a villianous looking individual snatches the stick from Frank's hand and strikes him a stunning blow on the back of his head, knocking him senseless. He is dragged inside the shack by the ruffian.

We see from its furnishings that this place is evidently the rendezvous of a gang of counterfeiters to whom evidently the "ghost" was signalling. Frank recovers himself slightly, and as he is being bound to a chair tries to get away from the thug, who thereupon raises a mallet and is about to strike him on the head. Jane appears at this juncture just in time to save Frank by shooting and wounding his assailant. She quickly releases Frank and together they summon the neighbouring farmers, who by a clever ruse capture the entire gang of counterfeiters.

The story ends by Frank being notified by the Government that he is entitled to a $5,000 reward for the capture of this notorious gang. Frank believes that he is not entitled to the money, but that it should go to the brave girl who has been so active in rescuing him and in capturing the gang. The dispute over this between the two young people brings about the culmination of the love interest which has been developing all through the picture, and all ends happily.